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ness of manner. The pictures are kindred in spiritual quality, but have none of that superficial mannerism of effect, which is repeated to satiety by so many of our older artists. His pure love and close study of nature will preserve him from such fatal mishap.

The most imposing picture of the Exhibition, in respect of both subject and size, is Gignoux's "Glimpse of Mt. Blanc."

It is seldom that an artist succeeds in imparting that awe-inspired feeling which the observer is supposed to feel when standing before vast mountain forms. The loveliness of the distant hills with their veils of mist, their robe of blue air, their floating cloud-shadows, their glow of molten sunlight, often receives appreciative expression; but the majesty of the seemingly near mountains, heaving and struggling upward, withstands the direct attack of the landscapist; he can attain somewhat of it only by bringing to his aid some device of the imagination, achieving through suggestion what an undisguised handling will not effect. To a device of this kind Mr. Gignoux has resorted in this picture. He awakens the feeling of height by the contrasted suggestion of depth. In the foreground opens a mountain chasm, whose gloomy depths the eye cannot penetrate; in the background, almost in a line with this abyss, rises the snowy front of Mt. Blanc. The observer feels that he is already high up above the common plane of earth, but the heights before him carry sight and thought still on toward the unattainable.

But while we freely acknowledge the power the artist has shown in this treatment of his subject, we cannot so fully yield our admiration to the execution. The impressiveness of the whole would, in our opinion, have been immeasurably enhanced, if the artist had condescended to a carefulness of touch, at once stronger and more refined. Take the foreground. The rocky masses that define the chasm—how they are lacking in the grit and durability of God's masonry! The shadows that cover, or should cower, in this abyss—how flat and dead! how devoid of all terror to the observer! These heavy splashes of foliage—how would the delicacy of true leafage, in their stead, with its grace of detail, have added by contrast to the rudeness and ruggedness and terror of these heights. We object also to the sharp, raw manner with which the plateau at the base of the mountain is painted.

But while thus strongly stating what, from our point of view, appear as defects in this picture, we repeat our acknowledgment of its general power, and only regret that an artist who displays so much of genuine strength, will not consent to abandon that slovenliness, shall we call it?—which is so often mistaken for masterliness.

ACADEMY OF MUSIC—ITALIAN OPERA.

Mr. Grau's Italian Opera season commenced last Monday evening, at the Academy of Music, under rather unfavorable circumstances. The attendance was not very large, and severely critical—in most part disposed to expect a degree of excellence that should equal, if not excel all precedent. We regret to say that such anticipations were not realized, for neither soprano nor tenor approached the high standard which that public had raised, and the baritone alone satisfied moderate expectation from operatic *habitués*. The performance of "La Traviata" was, in general, very inferior to even moderate demands for high class opera. Orchestra and chorus were only tolerable at

their best, and too often faulty in the extreme, as if not well informed of their duty. Boschetti looks well, and has some idea of stage effect, but possesses very slight qualification for a prima donna beyond that endowment, either in voice, culture, or execution of the music given her to interpret. Her best points were made in the duets with Germond and Alfredo—in the last act. Signor Anastasi disappointed those who hoped for a sweet and effective *tenore di grazia*, as he was rarely audible, and when heard in concerted music, not remarkably well in tune. Signor Orlandini afforded in the passages with Alfredo in "Di Provenza" high gratification, his really good baritone, pleasing style and good method cheering disconsolate amateurs in quest of a new operatic sensation.

On this evening "Il Trovatore" will introduce to a New York public, Madames Noel Guidi and Cash Polini, with the well-known dramatic tenor, Mossiani, when we hope to record better results and accord that unqualified praise which regard for truth compels us to deny to the opening performance of Mr. Grau's Opera Company in our Academy.

CONCERTS.

NEW YORK MENDELSSOHN UNION.

The Fourth Soiree of this Society was given at Dodworth's Hall, on Thursday evening. A much needed reform has been made in the arrangement of this Hall, by removing the platform from the side to the end. By this change the convenience of the audience is consulted and the music is heard to far better advantage. The programme was of a light and miscellaneous character, commencing with Macfarren's Cantata, "The May Queen," with Misses Simms, and Hostin, and Mrs. Eddy and Walker as soloists, who performed their parts well, the ladies especially. Miss Simms is always excellent in such music. Miss Hostin is rarely heard in solo, but her voice and performance of the brief solo allotted her, were so pleasing and satisfactory, that we regret more opportunity is not afforded her of proving how excellent a singer she is. Miss Mayer sang Hammel's Tyrolienne in a most pleasing and artistic manner. This is a most promising young contralto. Miss Libby Smith exhibits much promise, but her choice of a song is far too ambitious for her present accomplishments.

Miss Simms made a like mistake in attempting "Let the Bright Seraphim," although she fell less palpably short of the high mark arrived at than Miss Smith unfortunately did. "Ernani involami," and "Let the Bright Seraphim," are pieces to be conquered only by artists, or by accomplished and thoroughly finished amateurs. She would have effected a much greater success in songs better suited to her capacity.

Mr. L. P. Thatcher sang Meyerbeer's "Pastorelli" from "Le Prophete" admirably, his voice and style assimilating to its character and expression, while he executed the music with exceeding taste and smoothness. He never has sung as well, in our hearing, as then.

The choral performance was good, some parts very good, although more voices were necessary to make them impressive, with all the strong contrasts of light and shade. The deficiency was not so apparent in the lighter choruses, but when Mendelssohn's "Rise up, Arise" came up for execution, the director saw but forty singers in their seats, and turning round to the audience, called the recreant

choristers back to their duty. Being thus publicly rebuked, most of the absent singers went back from the audience to the orchestra. But the conductor still waited, amid general wonder, for, as it proved, one unfortunate absentee, who was finally compelled to emerge from the retiring hall, and walk up to his seat on the stage, heralded by shouts of laughter and thunders of applause. The culprit proved to be no less a personage than the President of the Society, who had always been emphatic in condemning those absents themselves from choral duty. The laugh was against him this time, but he bore it well.

The most successful choral performance was the "Ave Maria" from Wallace's "Lurline," which was charmingly rendered.

CONCERT OF MISS NETTIE STERLING.

The complimentary testimonial concert given to Miss Nettie Sterling, at Irving Hall, was one of the most successful entertainments of the season. Every seat on the floor was sold, every standing place was filled, and over 300 holders of tickets could not get into the hall at all. Many holders of seats did not come at all, so their places were left vacant, while many ladies had to stand, and we and three members of the press were especially accommodated with an excellent position just outside the door, where the heat from the room struck us in the face, and the cold from the entrance in the back. It was a position eminently conducive to the formation of an independent position, as the enthusiasm from within was quickly cooled from without, thus preserving a just balance of judgment. There certainly should be some regulation by which weary standers-up should be permitted to occupy seats which are vacant after a certain hour. At concerts, a margin of half an hour to retain the privilege would be amply sufficient, after which they should be free to be occupied, to be given up, of course, if the holders arrive.

Miss Sterling, the beneficaire, has for some time attracted attention as the contralto of Dr. Adam's Church, where her fine voice tells out with admirable effect. She has been studying for the stage, we believe, with an Italian master, and has made considerable progress in that direction. Her voice is pure and rich in quality through its whole register, with one or two weak notes about A and B, which require careful culture. Her method is good, she sings easily, has much force of expression, and a fair share of abandon. We should judge that her voice is flexible, and that in certain phases it is greatly sympathetic. She sang "Ah! mio figlio," from "Il Profeta," well; it lacked breadth and dramatic expression, but it was a performance of much promise, and won a very enthusiastic encore. The aria with which she responded, she sang most charmingly, and at its close a gentleman appeared on the orchestra, who, after reading a letter from some unknown friend, written in an unknown style and language, presented her with a magnificent gold watch-chain. She afterward sang a very passionate and dramatic song by Robert Goldbeck, who accompanied her, with so much feeling and expression, that she gained a unanimous encore, to which she responded by another passionate and very beautiful love-song by the same composer, in which she created a marked sensation. Her portions in the concerted music she sang admirably, her rich voice adding to and mellowing the general effect. Her debut may be considered a genuine and well-deserved success.

Senorita C. Poch sang very finely. Her ex-

cellent method and artistic feeling always inspires the critical with sentiments of respect. Mazzoleni was in superb voice, and sang with his usual passionate fervor. With good judgment he adapted his power of voice to the hall, and threw so much grace and point into his selections that he gained unanimous encores in both. Mazzoleni's manly and unassuming manner makes a most pleasing impression upon his audiences.

Signor P. Centemeri sang the Romanza from "Le Pardon de Ploermel," in a graceful, expressive and effective manner. His cantabile singing is really admirable; smooth, flowing, he carries his voice with a portamento, which is free from all exaggeration. In the concerted music with Miss Sterling and Signor Mazzoleni, he sung with excellent taste and most effectively. It is cause for regret that we do not hear Signor Centemeri more frequently in the concert room, for he is a most thoroughly accomplished artist, and very versatile in his talent. Excellent as is his serious singing, in the buffo style he is fully as successful, and we know no one who can so pleasantly and effectively lighten up a programme as Signor Centemeri. We know that he is frequently heard at the fashionable private concerts given by his pupils, but we should be glad if he would devote a little more of his time to the gratification of the public.

Mr. Richard Hoffmann was a marked attraction at this concert. His selections were well calculated to please, and the charm of his exquisite touch, his clear, brilliant and finished execution, and his delicate shades of coloring, ensured him encores for all that he played. His touch is of that quality which draws from the piano its richest and most sympathetic tones, and invests it with a poetic feeling which is quite fascinating. It is to be regretted that he is so rarely heard in public.

Mr. G. W. Walters played an introductory selection for the organ in a clear and masterly manner; but fugues do not interest a general audience.

MISS KATE McDONALD'S CONCERT.

This new aspirant for musical honors, Miss Kate McDonald, gave her first concert at Irving Hall on Saturday evening last, to a large but not crowded audience. Miss McDonald is petite in form, but makes an elegant appearance on the orchestra. Her voice is a high soprano of good compass, not large in quantity, but equal throughout its registers, and of a pure melodious and telling quality. Each note is perfect in itself and in relation to the whole, as in a flute or well-regulated piano, and over all she has a thorough control. Her method is excellent, there are no rough places, and she carries her voice with the ease, the grace and the certainty of a practiced artist. Her intonation is unique in its unflinching perfection in all degrees of intervals, and every note throughout the compass of her voice is clear and unwavering, and has a crescendo power. Lacking great volume, she is still able to produce marked contrasted effect, for her pianissimo is so soft, and so vocal, that her full power gives the effect of a fortissimo. This proves the perfect training of her voice, and reflects the highest credit upon Signor Bassini, who has treated her voice of limited power, though of beautiful quality, in a manner to produce the greatest possible results.

Miss McDonald has great esprit, and dash, and sentiment, and seems to have a genuine enthusiasm for her profession. These qualities, restrained by patience to acquire experience,

will give her great power over her audience, and insure her a future brilliant success.

She sang "With Verdure Clad," and as a specimen of vocalization it was delightful; but the interpretation was not thoughtful—it was mere singing. Such compositions require the impress of thought to give them their true musical significance and dignity. In the recitative, in the last line—"And it was so"—the emphasis should be on the word was, and not on the last word, which, in Miss McDonald's rendering, using two notes, appeared as so-o. Her Italian music, solo and concerted, was very charmingly and successfully rendered, and fully merited the enthusiastic applause it received. In response to an encore she sang, "Home, Sweet Home," transposing it, and warbling it like a bird, away up in altissimo. It was sung in perfect tune, and every note was round and true; but as a general rule the higher tones of the voice should only be used rarely or in floriture, for, like the harmonics on a violin, their great effects consist in their purity and the rarity of their use. Miss McDonald's debut must be acknowledged an unequivocal success, and we think, with care and faithful study, the way is open to her for a brilliant career.

She was assisted by Miss Toedt, who as usual won the most enthusiastic recognition from her audience, receiving a double encore. Unless she keeps her eye steady on the future and her mind earnest upon the improvement necessary for an advance in excellence with increasing years, the present popularity will be fatal to her future. Her accomplishments are sufficient for to-day, but a year hence they must be much greater to insure her a relative position. Mr. Farley sings with exquisite taste, and if he could only pronounce the English language, he would be a great acquisition to our concert room; but it is unpleasant to hear a ballad vocalized, when we are led to expect to hear the words as well as the air. Messrs. Castle and Campbell sang really admirably, and added much to the success of a very delightful concert.

MR. GEORGE SIMPSON'S CONCERT.

Mr. George Simpson gave his annual concert at Irving Hall, to a fashionable but not very numerous audience. Mr. Simpson unfortunately labored under the effects of a very severe cold, and had to excuse himself for not responding to encores. He managed his voice so well, however, that he got through the programme most creditably, and made marked effect in the ballad "Prince Charlie," and in Edward J. Loder's beautiful song, "The Three Ages of Love."

Miss Zelda Harrison, whose fine voice is always pleasant to hear, should not have selected the soprano show song, "Il Baccio," for performance, as the transposition necessary to fit it to her voice robbed it of all brilliancy. In Templar's ballad, "My Heart is Breaking," she was much more successful, rendering it with much sweetness and expression. Miss Toedt played in her accustomed graceful and finished manner, and was, as usual, greeted with hearty encores. Each public performance increases her well-deserved popularity.

Mr. J. R. Thomas sang his new serenade in his usual chaste and refined manner. Mr. Thomas's method is as nearly perfect as we can well imagine. The delivery of his voice and his enunciation are models for study, and in point of expression, purity of taste and grace of execution, he has no equal either in our concert-room or on the stage. He is so thoroughly

an artist, that all styles of music are familiar to him. In the highest style of oratorical music he has no equal, while in classical music and in character songs he can hardly be excelled. We know no name so welcome to us on a programme as that of J. R. Thomas.

Mr. Jules Lumbard is rapidly increasing in popular favor, and his rich, deep voice must always give satisfaction. He sang the "Infelice" from "Ernani" so smoothly, expressively and effectively, that he won a hearty encore, to which he responded by singing in a chaste and effective manner, "Rocked in the Cradle of the Deep." Mr. Morgan's performance of Wely's "Offertoire" and the "William Tell" overture, met with the usual enthusiastic encores, to which he acceded in his usual pleasant manner, and played with increased brilliancy and effect. It was, altogether, a most agreeable concert, and, although not largely attended, as the free list, including the press, seemed to have been omitted, it must have been a pecuniary success.

MADAME DE LUSSAN'S CONCERT.

The concert of Madame de Lussan at Irving Hall was fairly attended on Thursday evening, but the hall was so cold that the singers and the audience were almost perished. Madame de Lussan was in excellent voice and sang with spirit and effect, both in her solos and in the concerted music. We have rarely heard Madame de Lussan to better advantage. Signor Fossati, as usual, sang excellently well, his style and voice being excellently adapted to concert singing. Miss Smith is a young singer of very good promise, of whom we shall probably have more to say by and by. Madame Krolikowski played some piano selections very acceptably to the audience. The other performers we believe were amateurs.

CONCERTS TO COME OFF.

GEORGE W. MORGAN'S CONCERT.—The Annual Concert of the celebrated organist, Mr. George W. Morgan will take place at Irving Hall on Saturday evening next, May 12th, on which occasion he will be assisted by the best professional talent, including Miss Sterling, who has recently made so marked a success in public. It is hardly worth while for us to say a word about the talent of Mr. Morgan; his fine abilities are generally known and acknowledged, and his claims to the full and hearty support of the public cannot be doubted. We hope to see Irving Hall crowded to the utmost on Saturday evening.

MR. THEODORE THOMAS'S LAST SYMPHONY SOIREE.—The last of Mr. Thomas's Symphony Soirees, take place at Irving Hall, on Monday evening, May 14th. This will be a special occasion, and the programme will be varied and admirable. Among the selections made for performance are Beethoven's music to "Egmont" and "The Ruins of Athens," for orchestra and voices; Weber's "Der Freyschutz" overture; Nicolai's overture, introducing Martin Luther's grand chorale, "The Lord is my Strength," and the Hallelujah Chorus. The choruses will be sustained by the members of the Mendelssohn Union. The solo artists are Miss Maria Brainard, soprano; Miss Rosa Etynge, dramatic artist; Mr. Carlyle Petersilea, pianist.

DR. CUTLER'S CHORAL FESTIVALS.—These most interesting Festivals will take place at Irving Hall, on Tuesday, the 15th, and Thurs-